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ETUDE DAY-JUNE, 1916

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Department for Singers Edited by Voice Training Experts

Extending the Compass of the Voice

By I. W. Carty

three general heads, and under these Yet his voice was unmistakably tenor. heads may be located the subdivisions.

FIRST. Voices that are produced in one way throughout their entire range. If soprano or tenor, these voices progress from low to high, or vice versa, without "breaks," or marked changes of quality. smoothness, and their range is generally and clarity. (See third head.)

Second. Voices which are badly prohas been singing for years, but always generally coarser quality. That is the had, and never could have. He will be selects songs which do not include a higher note than, say F on the fifth line of the treble staff. Some day he hears a professional tenor sing a certain air in higher key, taking the high A or A flat asks his accompanist to transpose this song into a higher key, but he either roice, although he realizes that the propossesses a voice of the kind described manners was not uncommon in our great under the first head; but it is probable that he does not; he may have developed those brilliant high tones in the manner described in the third paragraph, which method can be followed with profit by many singers who are now handicapped

by a very limited range. Sometimes this voice of limited range ie controlto or base and in the latter case particularly (some contralto parts in cestral escutcheon. opera call for almost as great range as that of the dramatic soprano) the singer is able to get along very well, not being required to sing very high tones. But in highly objectionable to certain diamond- word. opera even a baritone is sometimes required to sing to G or even A, and those singers who have not the necessary compass must be content to do the best they can in their limited range or extend that

describe the case of a tenor who could note of a Russian cathedral bass singer not sing above F on the fifth line; but (a) to the highest note of a soprano what we will say applies more or less to Agujari (a famous eighteenth century every voice of very limited range. The singer) (b), there is a range of five tenor that we have in mind could sing octaves and three notes. The average. to about F; that is to say, when he was however, of the larger number of great feeling right," he could even manage an singers put together is about four octaves E sharp although at other times it re- (c). Many individuals are able to sound

Singing voices may be classified under quired considerable effort to reach E. beginning of the so-called "chest voice," able to use it continually and with reason.

If baritone or alto, they possess the same produced by an entirely different adjustment of the vocal apparatus from that greater than that of the average baritone which is used in producing the "natural" always happen, and as the remains of his or alto. The highest tones, whatever tones. And here let me say that the term childish treble appear to be weaker than they may be, are reached with great ease, "falsetto" is misleading as opposed to the There is no straining or choking of the term "natural." Any sound produced by tone. Voices of this character are very the vocal apparatus without the aid of a of this treble and thus gradually loses rare. Your favorite tenor or soprano mechanical appliance must be "natural." who apparently reaches high B flat or C These terms merely describe the sound with ease may have had to struggle long or quality of the tones, and not the and hard before he or she gained the manner in which they are produced. The ability to produce that tone with power "falsetto" is as natural as the "natural"

The cause of the unnatural quality of tones, especially when an attempt is made child grows older (let us still keep in to carry such voice even slightly beyond mind our tenor) he finds that his voice have a ringing quality, especially in the its narrow limits. For example: a tenor is developing a new quality; a deeper and higher tones, that the chest voice never

this voice was unmistakably tenor.

When he tried to go beyond F or F vocal troubles later. If he could be told tiring his throat; and although at first sharp his voice suddenly "broke," that is, at this time to refrain from the use of it suddenly changed in quality and these deeper tones, it would be well for volume; so much so that it sounded as him; and in fact if he is under the care if another person had taken up the song of an experienced teacher he will be told where our tenor left off. These tones to do this, with the result that the "chest were what is called "falsetto." They are voice" will perish for lack of use, or will be so greatly modified as to be rendered harmless. But of course this does not always happen, and as the remains of his they really are by contrast with his "chest voice," he refrains from the use his high tones, until he eventually finds that his compass is limited to his "chest voice." His voice is then in the condition described in paragraph II. If it possesses good quality, but has no range, what shall he do? Begin immediately to strengthen his falsetto. It will respond duced, and for this reason have very the falseto is wakness. It is undelimited range, and are also probably veloped. The falsetto is used to a great ditions are right, in time it will assume marred by harsh or strained or muffled extent by young children; but as the a quality similar to that of the chest voice, but far more beautiful. It will

Changing Customs in Opera House Audiences

However much Charles Dickens may studded noveau riche at the Metropolitan, with ease, and producing a brilliant tone at that pitch. Our tenor goes home and wrote his unbridled attacks in Martin holders the auditorium was brilliantly Chuzzlewit, we have only to go to the lighted throughout the entire performnewspaper files of twenty-five years ago ance. Even in Fidelio Florestan sang cannot reach the high A at all, or, if he to find some customs that make Ameri- "Gott! welch 'dunkel hier!" on a stage does, it is thin or strained or harsh or cans of good breeding wince when they ablaze with lights. The effect was as muffled, or becomes simply a yell, which read them. One of the wits of the day comic as the chorus in Patience, which leaves him red in the face and breathless, insisted that America would be uncivily yells its lungs out on the word "Silence!" He then decides that the singer whom he ized until the last cuspidor factory was At the same time certain eloquent has just heard has a naturally superior burned down. Now that that unpleasant ladies in the boxes and in the auditorium reminder of our former crudeness has insisted upon talking incessantly throughfeesional's lower tones are not of finer gone the way of the great auk, Ameri- out the entire performances. The result ressionals lower tones are not in line and are beginning to realize that it is was that the directors had to put up the he is right, and that the professional only a step back when a lack of good following notice: opera houses.

People of culture and good social standing to-day not only take a serious interest in the music of the operas, but they have developed their tastes through listening and through private study so that they resent any intrusion upon the interpretation of the art works, as an in-

estral escutcheon.

Around the early nineties (so H. E. the children of the young folks who

The Extent of the Human Voice

is, of the different classes of voice put Providence. THIRD. We will, in order to be clear, together-is very great. From the lowest

THE known extent of the human sing- three octaves, but a compass of two really



"January 15th, 1891,

"Many complaints having been made

to the directors of the opera house

of the annoyance produced by the

talking in the boxes during the per-

formances, the board requests that it

be discontinued."

he will not be able to sing low tones in this developed falsetto, he will gradually with practice, extend it into the domain of the chest voice, so that after a time he will find that it is necessary to use only a few tones of the chest voice-and the fewer the better.

His falsetto is now strong and clear and natural in quality; it sounds almost like the chest voice, but sweeter and clearer: he can sustain tones longer with it, because it requires less effort In short he has changed his "falsetto," which is almost a term of reproach, into what is known as the "head voice," which is a complimentary term, for to say that a singer has a beautiful "head voice" or "upper register" is equivalent to saving that he uses his vocal organ intelligently and with good taste. Now, a word of warning. It is not

possible for everyone to do what our tenor accomplished. Remember that to e successful one must equalize the "chest voice" and the "falsetto." That is to say, the "chest voice" must be refined and its range curtailed, while the "head voice" must be broadened and strengthened and its range-its downward range-increased. But if the chest voice has been over-developed and made heavy or rough or unwieldy by loud singing or shouting or talking-in the case of a tenor assuming a baritone quality-you will realize how correspondingly difficult it will be to strengthen the head voice and refine the chest voice so that they may be used together without a difference in quality that would prevent the singer obtaining artistic results. In some cases this would take a lifetime, and in many cases it would be absolutely impossible, because the exclusive use of the chest voice means that the head voice is weakened almost to extinction.

Again, this equalization of the two voices is only obtained by a free condition of the vocal apparatus at all times, and of all vocal evils, the most prevalent. I believe, is the tight throat. It may also seem that the desired development of the head voice in some cases can never be attained in the ordinary lifetime. Time With the coming of the Wagnerian alone can tell whether these efforts are dication of a bourgeois blot on the an- opera the darkened house and the re- waste of time or not. But the vocal student more than any other must be "game," and very willing to take chances; Krehbiel tells us in his Chapters of chatted through Trovatore or Fidelio in for he is preparing himself, in whatever Opera) the darkened opera house was 1891 will now "eat you up" if you say a direction he sends his aspirations, for a very hazardous career

In conclusion, I wish to say to the student (paradoxical as it may sound) that as soon as his doubts and misgivings concerning his vocal troubles have been cleared up, and he is satisfied that he is can in the described in the following ing voice, says Grove's Dictionary—that good octaves is a very bountiful gift of on the right path again, he must proceed to forget all about "falsetto" and "chest voice" and "registers" and, in fact, the entire mechanism of the voice, retaining in the subconscious mind only enough to prevent him falling again into his earlier errors. As long as an effort is consciously made to "change the register," or "to sing in this or that register," so long will freedom and flexibility be lacking.

How to Choose a Vocal Teacher

By a Former Conservatory Director

THERE is probably no department of told muscles? The way to learn to row music which has shed so much printer's is to row; the way to learn to sing, is to ink to so little good purpose as the vocal sing. If you really wish to become a teacher's profession. Each teacher seems singer let this sort of teacher severely anxious to advertise and explain the alone. merits of his own particular little patent, or else, to assure the public that he is in possession of the (apparently clusive) secrets of the "Old Italian School." The honest, but narrow, and is not to be taken would-be student is confused and discon- as a reliable guide for one's general certed at the various conflicting claims, course, though in some cases it may be and often falls a prey to some charlatan worth while to look into his claims and or bungler, in the end. Possibly the see if he has some little point of imcounsel of one, who though an outsider, portance which it is worth while to learn. has had unusual opportunities for intel- Let me give a serious warning here, how ligent observation, may be helpful to ever: those means by which the compass some. We shall begin by describing of the voice is suddenly increased or its briefly those various types of vocal power suddenly greatly augmented (and it teachers which are most in evidence,

The "Beautiful Singer"

young pupil to wish to take lessons of one who has a magnificent voice and effective style, yet when it comes to the actual work of instruction such a person often proves a disappointing and inefficient teacher. The very fact that he or she has a God-given, wonderful voice may have enabled that person to go through his studies entirely ignorant of the means used to develop a weak voice or correct a faulty one. Besides that, the successful concert singer is often supersaturated with the idea of his own singing and too impatient to attend properly to pupils. By all means listen to all fine singers whenever you have a chance, and imitate their style when you see cause to admire it, but unless you have positive knowledge of their success as teachers do not jump to the conclusion that they can teach you the best.

The "Teacher of Piano and Voice"

Some pianists and organists attempt vocal teaching as a side-line, and expose solid foundation than they suppose. themselves to the most severe criticism from vocal specialists, some of which is really deserved, and some not. If the teacher in question has made a reasonably thorough study of voice, at some time in his career, under competent teachers, and is, in general, a good teacher, there is no reason why his being ing. Such a teacher is often most excelof the proper compass and character of Touch of the put that
ent for "coaching in repertorie" but is a voice, and to run no risk of harming brings your skin the frequent of the put that
apt to be less skillful than the real it by over-strain or faulty placing. a pianist should unfit him for vocal teachvoice-specialist in the matter of rightly "placing" and developing the quality of the voice. Such teachers, too, more often make errors, such as mistaking a baritone voice for tenor, and training accordingly somewhat wide of the mark, but, on the other hand, their general musicianship is far superior to that of the average singing teacher.

The "Anatomical" Voice-Builder

There is a certain sort of would-be harmony, under some good teacher, ocal teacher, happily not quite so numerous at present as a few years ago, who bases his claims to notice on the fact that he has made a study of the anatomy of the vocal organs. Such people will placed to a limited extent by the "supertalk you deaf about the larynx, the visor of music" in city schools, was much diaphragm, the vocal cords, the epiglottis, more conscientious in teaching general etc., and yet are not always what could musicianship and correct reading of be called simply fakirs. In some cases music than the average vocal teacher of their study has been actual and genuine, to-day. He was, however, often debut the trouble is that their learning is ficient in those qualifications which we

What would you think of the coach teachers mentioned in the previous paraof a racing-crew who had never in his graph. It is to be regretted that our life learned to row properly himself, but present vocal teachers do not seem to be sent hours in lecturing the crew on the able to combine these two departments

The Teacher With One Trick

This man (or woman) is generally is the doubtful honor of certain of those whom I have described as "anatomical" vocal teachers to have discovered a few It is as natural as it is common for the such tricks), are disastrous in the long run, and lead to failure and injury.

> The way in which some, who are personally well-meaning and honest come to make such tricks their stock in trade is this: Usually they are persons who have studied under various teachers with but moderate success as regards voice, but long enough to acquire some musician-They were handicapped by some little unknown defect in tone-placing or breath-control, and at last, when some new teacher, or possibly some little discovery of their own enabled them to ercome this lingering defect, their im rovement was so rapid and satisfactory that they fancy in their ignorance that they have found the royal road to singing and exalt it into the importance of a "method." The faulty point in their reasoning is this: They do not realize that not all voices have the same defects and also, they do not give sufficient credit to their earlier teachers who laid a more

The Really Competent Voice-Builder This sort of teacher makes a specialty of the development of the proper quality of tone in the voice, not through any cheap and doubtful tricks, but by patient intelligence, a keen ear and true feeling for what is beautiful. His wide experience renders him able to judge correctly A teacher of this sort, who has won the

deserved confidence of the public and the musical profession, will be a very safe one for the voice of a beginner but as his specialty confines him within rather parrow limits, it may be desirable, later on, It prevents that drawn, fagged look, it stays on and never streaks from some teacher who makes more of a point of "coaching in repertoire," or, to cultivate one's general musicianship by studying the piano, and, if possible,

The Teacher of Sight Reading

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tion, but since matters stand as they do "The Italian singer has no throat;" by I know of no way for a pupil to obtain which was meant that in good singing and to another for general musical at- The exercises used by the early teachtainments, including sight-reading,

The "Old Italian Method"

one's general musicianship during those special treatment. years of study that the voice was gradually attaining its power and flexibility. It was adopted for naturally good

methods known for correcting faulty than merely as a singer. placing of tones, and the like. One eason why this was unnecessary was that claims for some wonderful "method." French, and is almost the very reverse of to keep time properly.

true in the case of German. The pupil If constrained for the sake of economy was ever made to the pupil was this: a drawback.

talent, more careful adjustment of essen-

tials than in any other art with which I

am acquainted. Seriousness of purpose

and hard work while important are far

less so than talent, intelligence and phys-

ical fitness. We cannot create talent or

intelligence, but we can correct many

physical defects and can mould thought

First of all the body as a whole must

be made an efficient instrument of the

will. The physical organism must be put

right. It is disappointing in the extreme

o see the pupil struggle along for two

thorough and careful physical examina-

in my opinion undergo the same examina-

tion as if he were a candidate for a policy

should be utilized. The general physical

strength, endurance, condition of mus-

cles, nerves, digestion, etc., should be set

later date for purpose of comparison.

a really thorough equipment other than there is never any consciousness of effort to go to one teacher for voice-building or strain present in that part of the body.

ers whose work was successful and famous are no secret, but are used by thousands of good teachers in all lands The "old Italian method" consisted in to-day. In fact, the only drawback to the slow, patient, thorough development the use of methods the same as the "Old of the technic of the voice, not by means Italian," is the false impatience for quick of any clever tricks or misleading short- results, and the fact that teachers somecuts, but by the use of a well-graded times have pupils with abnormal and series of exercises, and the cultivation of faulty voices to deal with, which demand

Final Observations

Study under some one known to be oices only, and there were no particular successful as a teacher of voice, rather

Avoid one-sided people who make great if one pronounces Italian with absolute Do not neglect to cultivate your general correctness, the voice is already well musicianship, if need be, under a dif-"placed" as a matter of course. The same ferent teacher. Aim to become an acnot necessarily true of English or curate sight-reader, and, above all, learn

was allowed to remain blissfully ignorant to take lessons of some young and inexof his palate, uvula and glottis, but in- perienced teacher, if possible choose one stead, an ideal of good tone-production whose voice is the same as your own-a and style in delivery was constantly be- tenor to teach a tenor, an alto to teach fore him through example. Almost the an alto. In this way their comparative only remark of an anatomical nature that lack of experience will be found less of

How Can the Vocal Teacher and the Vocal Physician Cooperate?

By Irving Wilson Voorhees, M.S., M.D.

In considering the voice problem as a The pupil is the clay with which we whole the burning question is, after all, "How long is a voice going to last?" work. His impressions are easily moulded in the beginning and can be And again, "How can we help to lengthen this span of vocal life?" To begin with changed later on with the greatest difficulty. His reliance upon teacher and we must study each individual separately, physician is or ought to be absolute. for his problem may be quite different Good advice will make him; had advice from that of his associate or friend. Any will mar him and the career which is a voice which is going to amount to anypart of him forever. He should not be thing must be built up on a solid mental and physical basis. A beautiful tone told too much about anatomy and physiology, or of the movements of the jaw, quality is of little ultimate value if there are no brains to top it off with. Or given tongue, lips, etc .- we must beware of the idée fixe teachers and voice specialists both of these in good measure one can alike! expect little if the physical organism, the Every teacher and physician should general health is vitally deficient. Mens sana in corpore sano is just as true of the know a great deal more than he is singer as of any other person. In many respects it is of the utmost significance.

obliged to use in his daily work. The fountain of knowledge should be so ino excel in song requires more natural exhaustible that no pupil or patient can pump him dry. This applies, of course, to those things which are known of a certainty, not to the merely speculative and quixotic. There must be an increasing desire to explore the unknown and to push back the veil of ignorance a little further, so that the physical horizon of the chosen field shall become a vanishing quantity. It is true that all roads lead to Rome, but there is certainly one which is wider, smoother, shorter and shadier than all the others. It is this which vocalists as a whole are seeking in the efforts now making for "standardor three years under the burden of nasal insufficiency, obstructive adenoids or ization." Whether it can be done or not is an undecided question, but there is no chronic disease of the tonsils and then become suddenly aware of the reason for harm in striving after it. Nothing but lack of progress. All this for want of a good can come out of discussions of the thorough and careful physical examina-subject even if such discussions are sometion at the outset. Every beginner should times attended with more heat than light. The light is needed to be sure, but the heat is a purifier and a refiner of ideas. There must be, after all, certain guiding of life insurance. Every known method of determining his ability and capacity principles, which are the basis of all successful vocal results, the differences are equipment should be investigated, and those of degree only and not of the where defective should be put in the best fundamental fact. possible condition. The size, weight,

Although the legitimate fields of larvngologists and vocal teacher are distinct and separate, they have so much in comdown and any improvement noted at a mon that cooperation should prove of great advantage in the training of singers.



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matter how often it is used.

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and the hair fine and silky, bright, fresh
and the appearance of the control of the conmatter of the control of the control of the

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new song. Then learn to apply them in singing. meanings of the terms. Learn to pro- on time. nounce them as well. rhythm. Here is the Waterloo of many a

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Before a pupil begins active work he Very often such symptoms are the result thing of the singing problem. The nose, throat and ears should be tested by every known method, and a definite idea should be obtained also of the general bodily and compass of the voice, and to determine any serious faults of tone production which are not due to purely physical to the teacher direct and not to the pupil.

The teacher direct and not to the pupil. ance of which the singer complains, song.

should be thoroughly tried out and exam- of something the singer does in practice ined by a laryngologist who knows some- at home which is not found out at once by the teacher. There are, too, some cases which do not develop satisfactorily where neither the teacher nor the physician can find any discoverable cause for health. It is helpful to know the range the defect. Secretory changes in the mucous membrane are of especial importance and are frequently overlooked. There may be an abundant sticky secretion causes. For this one may try out a voice which dries and forms crusts in the nose, at the piano and make careful notes of or the mucous membrane may be very what is found, then at a later date this dry from glandular inactivity-a condican be done again for purpose of com- tion which interferes greatly with the

since it is the teacher who is immediately responsible for vocal growth and progress. The laryngologist should avoid rhinologist and vocal teacher can think, falling into the error of always finding act and work together for the furtherance some physical cause for every disturb- of perfection in the science and art of

In Praise of Song

Tabloids for the Vocal Student

By Herber William Reed

PROCURE a music dictionary and look up will be the greatest of aims in enabling

Do not be content with learning the ment. You will then be able "to come in"

And now abideth tone, tune, and thing of a musician as well, and be able

By all means learn to play a musical Try to disprove in your case the old

rhythm; and the greatest of these is to read music well at sight. On that day

instrument, to some extent at least. This saying that singers are not musicians.

and memorize every musical term in your you to read music readily and correctly,

THE ETUDE

THE power of song is as deep as it is and friendship and home.-WILLIAM universal. It gives a liberal course to Makepeace Thackeray, in a lecture on many noble enthusiasms wrongly de- Charity and Humor. frauded of expression by the cowardice of conventionality. It enlivens labor and language of all men that the art of the society, exalts religious feeling, and German classics came into being. The transfigures even the crime and horror of melodies of Gluck and the creators of barbarous war.—FANNY RAYMOND RIT- the symphony are sometimes trivial and

evidence of the spiritual in man as music, and there is no art that requires so exclusively means that are purely intellectual and ethereal. The intuition of what form, the Lied and the Singspiel, the litis highest and holiest, of the intellectual the flowers of everyday life which im-Power which enkindles the spark of life pregnated the childhood of men like in all nature, is audibly expressed in Mozart and Weber.-Romaine Rolland musical sound. Hence, music and song in Jean Christophe. are the utterances of the fullest perfec- A THING, nevertheless frequently used tion of existence—praise the Creator,— and part of a gentlewoman's bringing up. ERNST HOFFMAN

THE songs of Beranger are hymns of or some such instrument before she car love and tenderness. I have seen great say her Pater Noster or Ten Commandwith tears rolling down their mustachios. compelled to learn. But we see this daily At a Burns festival I have seen Scotch- verified in our young women and wives, men singing Burns, while the drops twin- that, being maids, took so much pains to kled on their furrowed cheeks, while each sing songs, play and dance, with such rough hand was flung out to grasp its cost and charge to their parents to get neighbor's, and dear, delightful memo- these graceful qualities, now, being marries of the past came rushing back at the ried, will scarce touch an instrument, sound of the familiar words and music, They care not for it.-Burton's Anatomy and the softened heart was full of love of Melancholy,

Strenuously cultivate the sense of

singer. Learn the relative values of notes

and rests. Pat with your feet, beat with

your hand, count out loud when you can,

count mentally always—no matter how you do it, learn to "keep time."

It was by returning to the musical

commonplace, compared with the subtle No art, I believe, affords such strong Rameau. It is their raciness of the soil that gives such zest, and has procured such popularity for the German classics. They began with the simplest musical

is to sing songs, dance, play on the lute whiskered Frenchmen warbling the ments; 'tis the best way, their parents ESTABLISHED I Bonne Vieille, the Soldate, au pas, au pas, think, to get them husbands. They are 23rd and Chestnut Sts.

Try to understand and follow the pre-

Memorize the words of the new song

the day you get it. Recite them aloud,

over and over again, until you appreciate

A beautiful voice alone will not open

to you some coveted church or choir po-

sition. You must prove yourself some

many will be examined, and few chosen,

the meaning of every phrase.

lude and interludes of the accompani-

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Organists

(CONTRACTOR CONTRACTOR DE DICTOR DE LA CONTRACTOR DE LA C Department for Organists Edited by WARREN R. HEDDEN

Cultivating the Ability to Transpose

wise considerable attainment, and yet, as it absolutely. his book on Transposition, "There is scarcely any accomplishment of greater value to the accompanist, whether as pianist or organist." It is often assumed that the ability to transpose is a special born genius. The musical student should theory of music, exerted consciously or unconsciously by all facile transposers, Tonic Sol-fa and the harmonic analytical many years transposition has been one results are to be secured in this way, even

key is, or should be, accomplished by a somewhat similar process to that by one language the ideas already expressed in another tongue. Of course the cases are not strictly parallel, as the musician must reproduce the exact notes of the original, in so far as regards the duration of sounds and pitch in their relaphrases, to preserve literal accuracy. At any rate the two subjects are analogous in certain particulars essential to a suclanguages must be equally familiar in respect to vocabulary, grammar and knowledge of idioms; to the transposer both keys should be equally familiar, not only as to the succession of scale notes, but to such an extent as to enable him to write, if not to extemporize, melodies and harmonies in each key. While accuracy and conscientiousness are important to the translator of a language, the transposer of music must possess accuracy and fluency as a sight-reader. It is difficult to transpose a passage which cannot be read easily in the original key. The work of both the translator and the of three phases; first, the recognition of the idea of the author (analysis) : second. retention of the abstract idea in the mind. while its synonym is being thought of; third production of the synonym itself (synthesis). The first and last of these phases are connected by another which may be termed "abstraction," or common the word "house" in another language, the connecting link is the abstract notion of what a house is. So, when the operator is expert, the processes of analysis and synthesis are practically instantaneous,

THE ability to transpose a simple hymn membered that, whereas the translator or chant upon the keyboard at short has sometimes to be content with the notice is by no means universal, nor is it nearest approach to the meaning of a possessed by many musicians of other-sentence, the transposer must reproduce

Dr. Warriner remarks in the preface to his book on Transferiday "There is be no difficulty for a musician who has kept up his practice of Tonic Sol-fa, or identification of the notes of the scale by their names of "Do, Re, Mi," etc. Thus transposition for melodic instruments such as the flute or violin is much natural gift, and that the musician who less difficult than in the case of keyed is able to exercise it with facility is a instruments, where harmonies have also to be considered. Here, too, the "Do, disabuse his mind of this idea, and rest Re, Mi" method may be applied to chords assured that industry and perseverance, in an analytical manner, and in many combined with some knowledge of the cases it will aid their harmonic recognition, In actual practice a combination of the

are all that is necessary for success. For method is effective. Surprisingly good of the tests required at the Examinations by young students, as the writer can twenty years ago when the American of the Royal College of Organists in testify from long experience as a teacher. Guild of Organists was founded. The England, and by the American Guild of Those who are facile in the use of the idea was suggested by the acknowledged C clef will sometimes find it convenient success of the Royal College of Organists Transposition of music from the key to prefix an imaginary clef or clefs, and in England. This organization held its written or printed to a higher or lower thus assist in attaining the desired result. first examination in 1866, when seven

What the American Guild of Organists Has Accomplished (Mr. Hedden is a Fellow of the American Guild of Organists, and was

Warden of the Guild in 1908, 1909, 1910)

causa" or after examination, but the organists per annum, and the number is institution of a test of the theoretical and technical attainments of organists exclusively is of comparatively recent date, at least in the English-speaking countries. Physicians, lawyers and members of other professions are required to possess credentials showing their fitness to practice, and recent discussion among the musicians in the various parts of the United States has disclosed the fact that there is an increasing demand in this country for some sort of a testimonial of proficiency in the case of music teachers. In some localities it has even been proposed to institute a system of registration.

This matter was anticipated about

Ability in Improvizing

which is instantaneous, and leaves no constantly to create variety in unity trace of itself except in the memory. The final impression which a beautiful Here we find opportunity for the two improvization should have upon the mind tions to the keynote, while the linguist is great factors, genius and talent. In of the hearer is that of a work written sometimes unable, through the structure improvization, however, is found the imof the languages in their idiomatic portance of a logical plan guiding the incessful result: to the translator both The instruments truly adapted to improvization are the autonomous, or those forming, each in itself, a complete whole, human voice, there can be improvized only passages of virtuosity, or cadenzas, fully developed improvization. The perfect types of improvizator would seem to be the organist and pianist. The written works, and by some enthusiasts practice of this art is one of the highest they were declared to be superior to them. musical pleasures and it requires technical skill and a fertile imagination, cool-

ness, courage and prompt decision, should have a plan determined, or at of each. This plan may be varied to always remember whence he came and whither he is going. It may happen that, ground between the two languages or led away by his imagination, or by some

An improvization is a composition unexpected "divertimenti," and seeking

The most difficult test in improvizing spiration, so as to keep it within the limits is the "fugue," and it would be unof musical good sense, and to prevent it reasonable to require one as rich or from going astray in aimless wanderings. claborate in ingenious combinations as if it were coolly studied and written out; frequently it will be a "free fugue," in which, however, there will be the general namely, the organ and pianoforte, and, perhaps the harp. With the other instruments, string, wood or brass, or with the all of the other musical forms the man of cenius may find himself freer when unhampered by the limitations and delays and these are hardly to be considered as of writing. The improvizations of Beethoven, Mozart and Mendelssohn were thought to be at least as perfect as their

To acquire some ability and experience in improvizing it is well to practice daily, but not for too long a time at first. Except for very brief pieces, like short Select a theme, write it out with or withtransposer may thus be said to consist preludes or interludes, the musician out its harmony, and decide, according to its character and rhythm, in what form least projected, both as to the general it shall be developed, whether as a Prescope of the movement and the tonalities lude, the Allegro of a Sonata, an Offerto be used, with the degree of importance tory, a Minuet, an Aria with Variations, a Finale, a March, etc. After making a some extent, but it must have been rapid analysis to see what fragments are formed, and the improvizator should available for episodes and digressions. then fling yourself boldly into your work, An improvizator must habituate himself to avoid hesitation, even when he has keys. If a translator wishes to render lucky find, he will, for the moment, de- lost his way, and to return as quickly as sert his plan, but without forgetting it, possible to the lines of the plan on which and he will tend always to come back to he has decided. Later he will not need it again. He should not lose sight of his to write out the theme, but his memory principal theme, or the secondary themes will supply it. It will be seen that the upon which his improvization is built, best improvizator does not rush headdrawing from fragments of them the de- long into the unknown, but that, on the vet they nevertheless occur. The transvet of which they are capable, contrary, he is a sagacious and wellposer accomplishes an analogous result by and making these fragments the subjects balanced musician. - (Adaptation from a similar process, but it must be re- of the principal episodes, or of new and Lavignac, by W. R. Hedden,)

For more than five centuries the uni- persons were tested in organ playing and versities in England have conferred de- theory. At the present time the Royal grees upon musicians, either "honoris College examines about seven hundred increasing.

This state of affairs indicates that the profession in England accepts the work of the College as a very important factor in the evolution of our art. The College is solely an examining institution, and has no teaching staff. Many worldfamous organists have passed its examinations. Surely they would not have submitted themselves to the judges unless they held a high opinion of the value of the diploma. The American Guild of Organists was founded in 18% by one hundred and forty-seven organistprofessionals residing in different parts of the United States. Among them were Prof. J. K. Paine of Harvard, Dudley Buck, Arthur Foote, Horatio Parker, S. P. Warren and E. R. Kroeger. Many of them had pursued their studies in Germany and France, but they recognized the fact that the Englishmen had evolved a soundly practical scheme for the elevation of the plane of efficiency among organists, and they adopted it.

The objects of the Guild are set forth in its constitution:

"To raise the standard of efficiency of organists by examinations in organ playing, in the theory of music and in general musical knowledge; and to grant certificates of Fellowship and Associateship to members of the Guild who pass such examinations.

"To provide members with opportunities for meeting, for the discussion of professional topics, and to do other such lawful things as are incidental to the purposes of the Guild."

A Charter was granted by the Regents of the University of the State of New York. The Charter members of the Guild were termed "Founders." Their object was and is entirely altruistic. No official of the Guild receives any remuneration. The work is supported by the small annual dues of members. The examination fees are barely sufficient to pay the expenses of the annual tests. A number of Fellows of the Royal College of Organists were among the first to enter the Guild in that class of membership, which now numbers more than one hundred, who have attained to the possession of the highest of the Certificates of proficiency issued by the Guild. There are nearly three hundred Associates who have earned the lower certificate. The total membership is more than two thousand and is organized in twenty-five chapters in the United States and Canada. in addition to the headquarter's body in the vicinity of New York. The annual examinations have been held in nineteen cities, and the number of candidates is steadily increasing.

As an indication of the attitude of the profession toward this work it may be mentioned that many organists of experience and established reputation are among the number, showing their estimation of the value of the title of "Fellow" or "Associate" of the Guild. Many of them occupy important positions as professors in colleges or directors of conservatories.

Flements of Music The extension of the Guild into Canada was effected by the writer in 1909. It is

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Fifth, harmonizing a melody, and "filling up" of a "figured bass."

Sixth, improvization upon a given theme (for the Fellowshin) Seventh, tests in modulation. mination comprises:

The written work in the theoretical ex-

First, strict counterpoint in two, three and four parts, in various species and combinations. Second, fugal exposition (for the Fel-

lowship), or answers to fugue subjects, with counter-subjects (for the Associateship)

Third, questions in general musical knowledge Fourth, musical dictation, or writing a

melody or harmonic phrase as played by the supervisor of the examination. Fifth, orchestration of a pianoforte

excerpt from a standard work (for the Fellowship).

Sixth, harmonization of a melody and of a figured bass. Seventh, harmonization of a ground

bass (for the Fellowship). Eighth, composition of a sentence of

sixteen bars in length. Ninth, transcription for the organ from

a pianoforte excerpt. Tenth, composition of a string quartet

(for the Fellowship). No examiner is permitted to officiate

in the case of any candidate who has been his pupil in any of the branches, consequently absolute impartiality is assured. In some Chapters a very large proportion of the membership consists of those who have taken the examinations.

The Meaning of "Strict" or "Academic" and "Free" or "Composer's" Counterpoint

CANDIDATES for degrees in music at the root position or the first inversion of universities, or for the certificates of the ordinary triads, while the diminished Guild of Organists, are often sorely puzzled in the matter of counterpoint, unsupplied in the matter of counterpoi less their progress has been directed by triads, and the dissonances of the seventh, a teacher who is familiar with the etc., may only occur as suspensions or as peculiar requirements of academic ex- "passing" or "changing" notes. In spite aminations. The fact is that whereas of these restrictions many of the most non-musical students in colleges have modern chords may be found, artfully been expected to have some knowledge introduced. of the so-called "dead languages" in order to pass an examination for the book on "Strict" Counterpoint was that degree of Bachelor of Arts, so candidates of Cherubini, in 1833, which was transfor musical degrees, or titles, must have lated into English at a later date. It some facility in what is regarded by some should be pointed out that degrees in musicians as a "dead language" in music music are conferred by examination in -"Strict" counterpoint-which is also English-speaking countries only. Grad-(and perhaps more pleasingly) termed ually the continental schools discarded 'Academic" counterpoint.

count of the divergence between the systems of "Academic" counterpoint and "Free" or "Composer's" counterpoint, carded "Strict" counterpoint, In general terms it may be said that the schools of the Continent of Europe and hered to the old systems, for academic those of England followed the same con- reasons, and during the last century they trapuntal methods (Fux, Albrechtsberger have published a comparatively large and Cherubini) until approximately one number of text books on "strict counterhundred years ago. As we all know, point." Of course the student is at Beethoven studied what we call "Strict" counterpoint with Albrechtsberger and counterpoint, with all the resources of Haydn.

to which counterpoints having notes of a portion of the tests, while the "Free" equal or different lengths are applied, and style is used in the remainder. At any the various rhythms are known as rate, university authorities are unalter-"species" (1st, 2d, 3d, 4th and 5th). ably fixed on this point, and no change As harmony it is permissable to use only is to be expected for many years to come.

On the continent the last famous textthe equal note "Canto Fermo" and the It may not be amiss to give a short ac- rigid employment of exact rhythms, or

The English schools have always adliberty to attack "Free" or "Composer's" modern harmony, but for examinations This system employs a subject, or there seems to be no alternative for the "Canto Fermo" of notes of equal length, employment of the "Academic" style in

Don'ts for Organists

on music. Interest yourself in the inter- etc., into your accompaniments. ests of your choir members. After a hard Don't add to the swell with the swellday's work a man cannot be expected box open. regularly to sacrifice his evening's com- Don't be carried away with the use of fort for whole notes, double chants, or the swell pedal. even a new setting to the Kyrie.

stops" when accompanying, especially the lief to the congregation as well as con-Sparingly used, the effect may be good. in The Monthly Musical Record.

Don't concentrate all your energies up- Don't introduce appoggiatura, arpeggio,

Don't forget that, occasionally, the Don't make a practice of using "fancy verse of a hymn unaccompanied gives re-

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THE ETUDE The Reason for Interludes

THE custom of playing interludes be- to the request of the chairman, the tween the verses of hymns was once very organist soon discovered an extra willingprevalent, but in late years it has been ness, both in the congregation and choir, prevalent, but in race years a many churches. The writer to sing the entire hymn to the end with has knowledge of a church where the unflagging interest. This doubtless arose by MRS. H. B. HUDSON Price, 50 coats organist was recently requested to re- from two different causes: first, the sume the custom after years of discon-breathing place afforded by the interlude, tinuance. Upon his asking the reason for the request the chairman of the committee courteously replied, "we feel that you have too little chance to show what you can do as an organist." While this was doubtless a partial reason, the chairman probably desired to provide a breathing space for the congregation. This is highly desirable, especially when a hymn has six or more lines in each

It is also particularly desirable in gregation in hymn singing as well as to provide a more or less elaborate program of five verses, and so on. Upon acceding verse.

and second, from the inspiration given by the clever but appropriate improvization of the organist,

His interludes are played in the strict rhythm of the hymn so that the movement is preserved, and there is no departure into an "ad libitum" meandering. The interludes are also conceived in the form of the hymn, and rarely exceed eight measures in length. They are usually imitative or sequential, but the By THEODORE PRESSER Price, 75 cents churches where there is simply a quartet organist carefully avoids beginning the choir, which is expected to lead the con- interlude upon the first note of the melody of the hymn, which would doubtless cause some zealous persons to start of anthems and solos. In the case men- upon the next verse too soon. In the tioned the organist was not requested to case of very slow tunes, the interludes play an interlude between every two will introduce phrases having two notes verses, but only after the second verse upon each beat. This device brightens of a hymn having three verses, or after the atmosphere of a heavy hymn, and enthe second and fourth verses of a hymn livens the congregation for the following

The Churchly Style

into a play-house, but seek there for susinto a play-house, but seek mere for sus-tenance by God's Word from the mouth of His ambassador?" He then continues: associations, such as a waltz or a gay "We should certainly expect a steady, re-

A. F. Thibaut, in his classic, Purity in "This guiding rule which ought always Music (a book which Schumann recom- to be present to the mind of a clergyman mended to be "read frequently"), com- should also be held in mind by all good pares the standards of the church-mu- musicians who would help in the Church's sician with those of the clergyman. object, and not employ the sacred build-What do we expect of a clergyman," he ing merely as a place wherein all kinds of asks, "if we do not want the church made sounds that tickle the car can be heard.

fined and earnest address, spoken with Sicilian dance tune. A Largo, an Adagio, manly energy, calmness and feeling, but a Grave, an Andante, an Allegro, a fugal without excitement, show or trickery; an or non-fugal composition, can all be perwithout excitement, show of trickery; an address that shall lead us to forget the formed in the church, but should one and trivialities of this life, and associate our all be of a staid and dignified character thoughts with a better world, where throughout, elevated and sober, and of levity, hurtful passion and devouring sor- such a nature that any preacher of note By MATHILDE BILBRO row shall exist no more. . . This, could say, "This splendid music is a fitting and only this, is behavior befitting the church. For it is her province not to ex- after my sermon it has awakened the cite what is of the earth, not to fight with people to a sense of its import; or again, worldly weapons, but by the suggestion as sometimes might well be said, 'after of a Heaven where all storm ceases, to such singing my lips had better be closed. soften and elevate those under its influence.

soften and elevate those under its influence.

soften and elevate those under its inworship."—Rosstrer G, Cole.

Danger Signals to Music Workers By Herbert William Reed

condition a year ago will help us to see bling. if we are progressing upward, or deterio-rating in our work and life. The most helpful sign is the gradual evolution of our ideals.

lamp in a lighthouse, ever trimmed and alted standpoint.

ments? If such be the case, you have your forces for one last grand stand, ere By MARION RALSTON Price, \$1.00 The growing man is never satisfied, because he constantly sees something fresh to accomplish.

"BACK NUMBER."

Like all good business men, we musi- Do you find yourself longing for ease By L. A. BUGBER cians should pause at intervals and take and hours of unsatiated pleasure? Then stock of ourselves. Some serious reflec- remember the handwriting on the wall, tion may help us to get our bearings. To for your success has reached its zenith, compare our faculties of to-day with their and your class of pupils is already crum-

Do you no longer take pride in your work and in the accomplishments of your pupils? Then spur your steed on and Is your ambition to-day as great as in resolve to scale another height, that years gone by? It should be kept like the you may view affairs from a more ex-

Do you fail to delight in fresh con-Are you satisfied with present achieve- quests and new successes? Then rally your star sets, and you go down in miserable defeat.

If these questions have caused you to think, then let not this day's sun go down Does the work you once loved now seem a drudgery? Then hasten to re-kindle the expiring flame, else life will spection of yourself. If you feel any become one long and miserable burden. reason for dissatisfaction with your pres-Have you ceased from your labor of ent life and its accomplishments, then seek self-improvement? Then you may expect wherein the trouble lies. Discover the business to decline. Your pupils will seek things which hold you back. Others are other teachers. You will be labeled succeeding. Others are happy. Why not

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of result like to have full information.

It would like to have full information of the like the like

as man fager; the third or the fourth, as seen in A fint, as easier of the Peterson seen in A fint, as easier in A fint as easier in A fint

611111111

On the other hand, in the following double-



9.1 had the following is the ninth variais in Movart's Fifteenth Sonata. Is it a
youpobled error or has it a meaning in
much notation? It would seem to me as
it best in the left hand.



Lis is known as the dot of prolonble and is a survival from ancient music.
Let the this instance is the same as
the survival from ancient music
the thin the same as
the survival from an acceptance of a
prolon occurs of D in the left hand of
as prolon occurs of the survival
the survival and the survival of the survival
that in stand. This form of notating this
from the survival and schildren of the survival
that in stand control the survival of the survival
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Q. What is the correct fingering of legate octaves? Please illustrate by giving the fingerings of the scales of C, A flat and B,—

octaves? Please (thustrars by priving the office octave). So, in matters where the shape and stretch-flat in matters where the shape and stretch-flat in matters where the shape of the sha

A. "Good technic and pinnistic ability." The literal modes the former. In addition to temperament and flexibility. Lacking either, factors, the state of the pinnistic and pinnistic and pinnistic and pinnistic and pinnistic an





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The Problem of the Violinist with Thick Fingers

which stops the F on the D string. To

upon it, in order to leave the A string

beginner. In the following arpeggio from

Arpeggi, which are simply chords with

clear and free to vibrate.

THE Violin Department of THE ETUDE is frequently in receipt of inquiries some-

is frequently in receipt of inquiries some-thing like the following:

The books I. The books I.

The books I. The books I.

The control of the following th

Many violin students complain of the difficulty outlined above, but in the great majority of cases the trouble is caused from the fact that the violinist holds the left hand in the wrong position, so that squarely on the tips, press the string with fingering. the side and not the tip of the finger. the sate and the tendency is to allow the third touches two or three strings at once. In order that the fingers shall fall perpendicularly on the tips on the string, the left arm must be held far under the violin, and the whole length of the fingers

the tone of the violin unfavorably. If, an effort to be present, if possible, when socially however, the strings are spread too far apart on the bridge, the violin cannot sound at its best, for the strings will not, as they should do when normally spaced on the bridge, lie with the E string probably ten piano pupils to each violin to keep the violin in perfect condition. string over the bass bar. The only re-

for the performer to choose the violoncello as an instrument, instead of the violin, for even with a violin of special construction to admit of the strings being placed much farther apart than the student finds it very difficult at first ordinary, he meets with an almost insuperable difficulty—that of fingering with the first finger, which stops the F chromatic passages properly, especially when they lie in the upper positions. The distance between the semi-tones in the accomplish this successfully the fingers extreme upper positions of the violin are must fall perpendicularly on the strings so small, that the violinist with very thick and the player with thick fingers often finger tips can only execute chromatic finds it necessary to push the D string passages by taking away one finger before slightly to the left while playing the F another can be placed, often a matter of great difficulty, especially in rapid chromatic scale passages. In playing the the fingers, instead of falling perpen- 'cello this difficulty would be obviated on the notes played successively instead of dicularly on the strings and falling account of the much greater distances in simultaneously, often prove difficult to the

Chords and arpeggi often offer great Kayser, the fingers must all be held down,

Teach Tuning

For this reason the violin teacher, who their pupils play in public, so as to tune wishes his business to flourish and ex- the violin, see that the instrument is in must be held above the edge of the finger- pand, should take the greatest pains to proper playing condition, put on a string board. When held in the proper position, teach his pupils to tune their instruments, if one breaks, etc. It would be impossible for the teacher the edge of the fingerboard comes about put on strings, and keep their violins in opposite the crease (not the joint) where good order. Nothing can be more cer- to find time to do this in all cases, hence master them. the fingers join the hand. Care must be tain than that the violin student who the necessity of teaching the pupil to tune taken that the fingers are bent from the cannot tune his violin, and has to do his his own violin. Where a pupil has only top joint, the finger assuming a position practicing on a violin out of tune, cannot one weekly lesson, lasting for a half or almost like that of a square-shaped hook. make good progress. He will also do Fingers of average thickness are best very little practicing, since nothing is short time in teaching the pupil tuning for violin playing, as either abnormally more disgusting than to practice on a and the care of the violin, and the pupil thin or thick fingers prove a handicap. violin out of tune. The result is a dis-Many persons imagine that their fingers satisfied pupil, who does not enjoy his many persons magne that the reson was position or the inside are too thick to stop one of the inside practice, makes little headway, and is very talken up in this afficulty allowable to facilitate a clean production strings without touching the strings on likely to give up violin study altogether. each side of it, when the trouble is that The greatest advertisement a teacher has apart one hour of every week for his they do not hold the left hand and fingers is a pleased, satisfied pupil, who enjoys pupils to come to his studio for instruc- argeggi which present the difficulties deproperly as explained above. But there his practice, and who makes rapid headare occasionally people who try to learn way. One good pupil always brings This is one of the things which can be great advantage to study exercises conthe violin who really have fingers of such several new ones, and the business of the successfully taught in class, and at a abnormal thickness that it is impossible teacher gradually expands. Aside from very small expense of the teacher's time. for them to acquire an advanced technic the ability to tune the violin, resulting in The best methods of tuning the violin, on a violin strung in the usual manner, enjoyable practice, this ability is absoon a violin strings at the usual distance lutely necessary, if the pupil is to do much the teacher could give little interesting want at the study of the study strings at the nut and bridge, placing boom for the teacher, since every one asks were taught to the entire class at once, the study of the arreggio, such as No. 13 them as far apart as is possible. Somethe name of the young violinist's teacher, it would do away with the necessity of times where the neck and string box are with resulting accession of new business. teaching them to each pupil individually. very narrow, a new neck of extra breadth It is a self-evident proposition that even The pupils and their parents would apfitted on the violin, which makes it a talented well-taught pupil cannot make preciate the interest shown by the teacher is little of the strings farther much of an impression if his violin is in giving them the extra instruction, and suppleness and flexibility is required in possible to spread the nut. This does not affect out of tune. Many violin teachers make the pupils would enjoy these meetings the fingers of the left hand, and they

Keeping the Violin in Order

these there are many other little details himself at all about them

TAKING the country over, there are which must be looked after by the violinist.

of the blue over the soundpost and the G pupil, notwithstanding the fact that the Human nature is naturally indolent. violin is one of the most popular of all and many a violin pupil will put off course, if a bridge of extra width is to musical instruments. One of the princi- practice for a day or two if he opens his be used, would be a specially constructed pal reasons for this is that the piano is case and finds a string broken, sooner be used, would be a specially control by the instrument of convenition, more than put it on. The constant care, and ing it possible to place the soundpost and ence. The piano pupil sits down on the the bother of tuning the violin, keep bass bar farther apart than in a normally stool and commences his practice at once, many a student from regular daily constructed violin, so that they would lie without any preliminaries. The violin practice, and deter many from learning directly under the feet of the bridge of pupil must take his violin and bow out the violin altogether. In the case of the special width. I have seen violins so constructed and adjusted, and they served are any, rosin the bow, tune the violin, after by a professional tuner, and the structed an augustion and to players with and adjust the music stand. Besides plano student is not obliged to bother respondent strength as potably not a

finger tips. For instance in chords like finger, which produces the C on the G However, I think it would be better in the following, which are so frequently string, to touch the open D and thus spoil the case of abnormally thick finger tips.

611

Chords and arpeggi, where one or more of the fingers must be extended into another position, as in the following from on the E string, or the second finger de Beriot's Sirth Air Varié



are quite difficult for violinists with short thick fingers. In the above arpeggi, the fourth finger is extended an entire tone to produce the E on the G string and the difficulty is in preventing the fourth finger from touching the D string and the first finger touching the E string.

In the following chord, taken from Bach's Chacone, the difficulty is to avoid touching the open A, and to play the octave F in perfect tune:



There is no better school for double stopping than the Sonatas for violin solo Bach, and every advanced student of the violin should earnestly strive to

In playing difficult chords and arpeggi, considerable latitude is allowed in changing the position of the left hand out of three-quarters of an hour, the teacher normal, to facilitate playing certain notes, often hesitates to take up much of this or to avoid touching any string, which should not be touched. Extreme flexibility is necessary in playing many of might think that he was not getting his these difficult chords, and almost any full lesson where half the lesson was position of the hand within reason is could be avoided if the teacher would set of the chord or arpeggi,

For learning to master chords and tion in tuning and care of the violin, scribed above, the student will find it of taining many extensions, and much stretching. Practicing scales in thirds, sixths and octaves, and especially in tenths is beneficial. Exercises in double stops such as Etudes Nos 32 33 34 35. in Krcutzer and others, of which there are many in the standard Etudes, should also be much studied.

For technic of this description extreme must have great stretching capacity. For this reason the study of the violin should be taken up in childhood by those who seek to acquire a great technic. At this period of life the bones and muscles are soft and pliable, and the hand can be formed to the instrument, and developed so as to do anything which is required of it. The violinist who commences late in life finds his fingers stiff, and with little stretching capacity.

It is possible that some little good might be accomplished in the way of reducing abnormally thick finger tips by massage or "rolling," as our corgreat deal

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100 laprayd innonnoumnin, \$5.40 to more instance, \$6.15, and the most glaring opposites potential formations, \$6.15, and Please mention THE ETUDE when addressing

"Among the many things which musicians have still to hope for, not the least is that which relates to the public's increased appreciation of the difference between the music of the man and the music of the machine. That this will come in time is as certain as that a kind providence will see to it that the efforts of genius are never discredited by a machine. No mechanical contrivance will ever be perfected which will take the place of the human being hovering over melody; no organ will ever supplant an orchestra; no mechanical violin will ever thrill with the human message of an Elman, a Kreisler, or a Maud Powell. The reason is this:

"The machine cannot suffer, The mechanism cannot hope, the box of metal and strings and springs and cogs cannot aspire. But the player can the artist does, and the genius epitomizes in his imaginative experience the joy and the sorrow of a race. Can one imagine a complacent artist? Can one imagine a machine that isn't?"-WALTER ANTHONY

The Music of Wagner

"The music of Wagner has color, and when I hear the violins, the morning seems to slowly come. A horn puts star above the horizon. The night, in the purple hum of the bass, wanders away like some enormous bee across wide fields of dead clover. The light grows whiter as the violins increase. Colors come from other instruments and then the full orchestra floods the world with day.

"Wagner seems not only to give us new tones, new combinations, but the moment the orchestra begins to play his music, all the instruments are transfigured. They seem to utter the sounds that they have been longing to utter The horns run riot; the drums and cymbals join in the general joy; the old bass viols are alive with passion; the cellos throb with love; the violins are seized with a divine fury, and the notes rush out as eager for the air as pardoned prisoners for the roads and

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M. W. B.—The backs of violins are usually made in two pieces, although many are method with with 25 strainty and the strainty and the backs of his violins in two pieces, although he occasionally used a single piece. 3. Theeline Easy Operatic Featavies, for violin and plano, by Dancla, Op. 86, would probably be what

You want.

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with a silk cloth each time after it is used.

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the nost I amount Concert for two various that the content of the

diums of expressing it.

S, O.—After five years' study of the violin it seems as if you ought to be able to play the property of the property of the property of the bare been vell faught and have made good use of your time. If by "soloist" you mean you were hardly ready for that after only you were hardly ready for that after only interpret of instruction, but it would be quite impossible for me to build the property of the total city and get a hearing with a good violinity, who could advise you definitely on

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The 'Fraid Bogie's Triumph

A Playlet in Two Parts

CHARACTERS: Miss Girl, a young music student. GRANDMA PRACTICE PERIOD, an old lady.

Mr. Time, a middle-aged gentleman. MISS DUTY, a maid. 'EDATE BOOK on intruder

PART I. Scene I.

Miss Girl (looking out of front window) : Too bad, I believe it's going to rain on Molly's party to-night and I can't wear my new dress.

Miss Duty (in white cap and apron):

haven't. Don't forever keep telling me I serve. haven't. I'll play all right, half of them Miss Girl (wrathfully); Stupid! Why won't listen anyway. (Looks out the does he push himself forward! He is

teindow again.)

Absolutely without modesty.

Miss Dury (earnestly): Some will Miss Dury (gripping Miss Girl's are you waiting for? Time is coming over especially to hear open piano.) the young people.

business! (pouts.)

GRANDMA PRACTICE PERIOD (calling from outside) : Come, little Miss Girl, it's time to visit me; remember, too, you haven't played your exercises and scales for two whole long days.

(Five-finger exercises, scales, arpeggios heard from without.)
Miss Girl (petulantly): Old stupid!

I can play my piece without practicing scales for two days. I know it well

Comet

etc., heard from without.)

Mr. TIME: Ha! Ha! How some of these young students hate me! GRANDMA PRACTICE PERIOD (hechoning

truth you are their best friend.

me right; no, not one in ten,

hearted, dispirited old lady,

hears a noise from without.) Grandma Practice Period (blushing): the player to be a musician. It's Duty, I sent her after Miss Girl.

PART II. Scene I.

Practice Period: I have brought her. arm around Miss Duty. The three stand ma Practice Period say to this fiasco; MISS GIRL (sullenly): What is your behind Miss Girl's piano stool.) wish?

Girl's hand): I wish you would love me. gress. Guests laugh and talk.) Miss Girl (under her breath): Tireher! (Withdraws her hand.)

MISS DUTY (urgently): See! There is Mr. Time, also. (Leads Miss Girl to Line)

MR. TIME (extending his hand and Grandma is not worrying over your smiling): So glad to see you, Miss Girl. Grandma is not worrying over your smuttng: No guat to see you, allow the Miss Girl, it's your playing, I am your servant, at your command, and you haverit practiced to-day!

Miss Girl. (annoyed): I know I love to Miss Girl.) My business is to plano): Here she comes. He! He!

listen. Some one will hear and tell about hand): Come, or it will be too late. Play Miss Girl. (shudders): I can't rememit. (To herself.) Everyone is not a your scales, your five-finger exercises, ber the first note. (Begins piece in wrong dumb head, (Aloud.) And besides Mr. your arpeggios. (Leads Miss Girl to the key and changes to right one.)

the young people.

MISS GIRL (moving group from the mitted MISS): Let us which her, anything!

usindow): Oh bother Mr. Time! He's

She is tricky. (Miss Girl fumbles over

Ma. TIME (unvarily): Wonder what's

Ma. TIME (unvarily): Wonder what's

Ma. TIME (unvarily): wonder what's

THE ETUDE

Scene II GRANDMA PRACTICE PERIOD (taking Miss (In Molly's house. A party is in pro-Molly (laughingly): Now, folks, all some old lady! How I hate the sight of be seated, Mr. Time is here and our program must begin,

(Mr. Time distributes programs.) Molly (taking her place near the piano): Our first number will be a piano solo played by our dear friend, Miss Girl. (Loud clapping of hands.)

Miss Duty (whispers to Miss Girl): THE FRAID BOGIE (rising over the

Miss Girl (seated at the piano, strikes some rambling chords.)
The 'Fraid Bogie (grinning); I have her now! Ha! Ha! Go on! What

THE 'FRAID BOGIE (laughs gleefully) GRANDMA PRACTICE PERIOD (linking her I made her do that! I can make her do

up. Why doesn't she go on, or stop al-Miss Duty (weeping): What can I do! together. Dear me! How mortifying!

From a Music Lover's Scrapbook

scales for two cays. I know it well concept for those people and I have to a climax the baton sweeps in broad autograph of Ethelbert Nevin's Rosary, played it dozens of times. I tell you they circles, and, when he really forgets himwont listen! (Looks frowningly at Miss self, the conductor's two arms are flung wide and he is poised like the

It is said that Washington found re- I thought— (stops suddenly). Miss Dury (lakes Miss Girl's arm): flying Mercury of noble art. Where left from Valley Forge suffering to Grands Practice Presence:

(Scales, five-finger exercises, arpeggios, concless and shudders away from the tite, heard from without.)

flashing avalanche of tone. Delicate

the stand is soldenly hushed he fairly playing the flute, and Lincoln loved the merry jig of a fiddle.

dias Time. He hates us both. stroke and light touches mark the dainty passages, and a fierce sudden The ladies who invite young singers (Mr. Time, in Grandma's Practice stamp of the foot the onslaught upon a to entertain their friends usually pay loudly.) Perion's living room. Skips about the rushing phrase. To watch the conduct amply for the goodies on the table, for tor is to open the ears of many a flowers and for their gowns. But the play, I'll see to it myself. listener to things he had not heard art which has cost the singer or player hefore. * * *

to Mr. Time): Sit by me, dear Time, in In a well composed piece of music the musicianly player understands the MR. TIME (sighs): But they don't use phrase ending just as he understands one to suffer. Look at me! (Time looks ten page really does not need the Debussy's music than Poe's tales. at her searchingly.) I'm a broken- "points," as they are called, as guides to the meaning of the page. So earlier Mr. Time (consolingly); Well, I sup- composers expected their readers to sion or phrase marks. He expected has been set to music successfully,

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much time and financial sacrifice to child, you must play. It is by practicing gain is held worth nothing.

Debussy's music has the same subthe phrases in languages. Nowadays it tlety which marked Poe's art. It would the phrases in languages. Towardays it bely make make the practice to leave out all the behard to find any prose writing that Perhaps not; but you are not the only punctuation possible, for the well-writ- seems more naturally in key with

much as they grumble at me. (Takes a reader follows the printed page of yet his own verse is not often melodious, Grandma's hand, drops it suddenly as he words. Bach gave almost no expres- and except for a few swift lyrics, little

* * * said the business of the composer is not to write German music or Russian promise? Enter Miss Duty, leading Miss Girl. The Library of Congress includes a music or French music, but simply

MISS DUTY (salutes Time and Grandma (Grandma Practice Period puts her MISS DUTY (aside): What will Grand-(Miss Girl stumbling along, forgets en-

tirely.) THE 'FRAID BOGIE (leers over the piano top): I told you so. I can make you do anything, forget anything you have

learned. MISS GIRL (desperately) : I never broke down there before. I know that place

MR. TIME (coming forward): Sorry to interrupt; but we must go on with our next number. (Assists Miss Girl from the stoal.)

Miss Girl (weeping): I am disgraced! Miss Duty (giving her a handkerchief): Don't make a fuss, everyone is looking. Listen now. (Mendelssohn's 'Spring Song" is heard.)

MISS DUTY: That's Edith. I knew she would do wonderfully well to-night. Grandma Practice Period told me yesterday. (Listens to music.)

MISS GIRL (with head on Duty's shoulder): Take me home!

Scene III.

(In Grandma Practice Period's living room. Miss Girl enters with Duty.) GRANDMA PRACTICE PERIOD (rising): How did it go, dear?

Miss Duty (shakes her head). Miss Girl (sobbing): I am disgraced. GRANDMA PRACTICE PERIOD: Tell me all about it, dear.

Miss Girl: Oh! The most terrible vision appeared over the piano top and made me make mistakes and everything! GRANDMA PRACTICE PERIOD (shaking her head): Yes, I know, dear. I know the vision quite well, he's an old enemy

of mine MISS GIRL (wonderingly): An enemy!

Miss Girl (weeping): I never want to play again.

(The 'Fraid Bogie, unseen, laughs

MISS DUTY (firmly): But you will GRANDMA PRACTICE PERIOD: Indeed, dear

and playing everyday and doing Duty's missions faithfully that you will make the 'Fraid Bogie afraid to appear. Miss Duty (urgently): You will see him always and forever if you fail to practice regularly, if you fail to use Time

GRANDMA PRACTICE PERIOD (taking Miss * * *

Browning seems to have loved music some old people, we are your dearest pose they don't grundle at you half so follow their musical ideas as clearly as and to have written of it with insight, friends, consult us and love us, for we love you dearly.

Miss Girl (embracing Grandma Prac-tice Period): I'll mind you, and I'll never call you "Stupid" again (pats Grandma's white hair) and I'll treat Time well, for Hugo Wolf, the German song writer, I know you two are old sweethearts. Miss Duty (earnestly): Do you

> Miss Girl (taking Duty's hand): I promise.

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The World of Music

Continued from page 401

THE ninth annual convention of music su-pervisors took place this year at Lincoln, believed the convention of the convention of the con-giving all present an opportunity to see what is going on in the public schools of America. There were a very large attendance, more than in going on in the public schools of America, in going on in the public schools of America, do to the first day. Some very excellent concern the first day. Some very excellent concern the first day. Some very excellent concern the first day when a follows: P. W. Dykema, President; Charles H. Miller, Yiles-President; Julia Crane, Secretary; James McIlroy, Treasurer, and K. W. Gehrkins zew member of Board of Directors.

THE program for the three-day festival of Time program for the three-day testival of music to be held at Converse College, Sparina music to the held at Converse College, Sparina College, Sparina College, Sparina College, Sparina College, Colle

mental and other teems.

In the death of Dr. W. I. Blumenschelt, Dayton, Ohlo, has lost a great musician, who was also a great citizen. Dr. Blumenschelt was also a great citizen. Dr. Blumenschelt was brought to Pittsburgh at the age of three Re completed ble musical deutation in Lejnag, Germany, and went to Dayton in 1978, pp. 1978, and the decident of the Lyra Society and the Orpheus Society of In-Dillarmonic Society, and the different be Lyra Society and the Orpheus Society of In-Dillarmonic House of the Company of the Was also congainst at the connection. He was also congainst at the Company of the Was also congainst at the Was also considered the Was also co

By the time this appears in print the Minneapolis Symphony Orchestra will have combaring the state of the Minneapolis and the States of South Dakota, Iowa, Nebraska, Missouri, Kansas, Oklahoma, Arkansas, Indian, Illinois, Michigan, Wisconsin and Minneapolis, giving in all minety-five concerts in the larger cities and

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and composer of much excellent church music.

ANOTHER \$100,000 has been donated by
Mrs. Elizabeth Sprague Cooldage, of Pittsfield, Mass., to the pension fund of the Chicago Symphony Orchestra. The first \$100,000
relative; this list donation is in memory of
her mother, Mrs. Nancy Sprague, who dide on
March 28 hast. The entire sum is to is
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THERE IS Apparently much friction still going on in San Francisco over the appointment of Alfred Hertz as conductor of the San Francisco Symphony Orchestra. There is a probability will like found in the People's Philharmonic. The name of Heary K. Hadler, former conductor of the Symphony Orchestra, is being mentioned as conductor of the Philharmonic.

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The World of Music (Continued from page 489)

THE Twenty-second Biennial May Festival Trig Twenty-second Blennial May Festival in Cinclinal promises to be at least equal to its predecessors, and this is only another way of saying that it is destined to be a stupendous musical event. In addition to the or-cleart audie trinst knownid, there will be a featival chorus of 325 volces, a chorus from the public schools of social selected from the the pullc schools of 800 children, and a solo chorus of women's valenes selected from the obscure of women's valenes selected from the solotist sengaged are: Seprance, Olive Freundard, Piternes Ellinals, Edit Caspanna-Goolf Seprance, Grand Seprance, Grand Seprance, Grand Seprance, Clarent Mideleoi, Section of the Seprance, Clarenter Wilschild, Arthur Middleoid, Section of the Seprance Company, Clarenter Wilschild, Arthur Middleoid, temory, Morgan Children Seprance, Clarente Children Seprance (In Whiteham, 1997), Piternes (1997), Piternes (1997)

DR. FIGURE ZEOPTED has resigned his position as president of the Chicago Musical Collects, becoming president emeritus. Has position as president of the Chicago Musical Collects, becoming president emeritus. Has advisory capacity. The Chicago Musical College was founded by Dr. Zeigfeld in Chicago Has advisory capacity. The Chicago Musical College was founded by Dr. Zeigfeld in Editing the Commission of the Country. Dr. Ziopfeld has fathly carried his place country, and thoroughly deserves a rest from his archives and brilliant labors of the past part was \$3.00. Dr. Ziegfeld writing the past year was \$3.00. Dr. Ziegfeld writing the year was \$3.00. Dr. Ziegfe Fell Borowski is well shown to Extude reac-ers both as a writer and as a composer. There is therefore no need to enlarge upon his peculiar fitness for the task that lies before him. We wish him all success.

THE death is announced of Edward J. de THE death is announced of Edward J. de coppet, of New York. Mr. de Coppet has coppet, of New York. Mr. de Coppet has one control of the Coppet of the Coppet American musical public, since he is respon-able for the existence of the Flonzaley Quar-tet. This celebrated group of string players to the Coppet Coppet of the Coppet Coppet cown private delectation, but afterwards en-tered the concert field with conspicuous suc-cess. The death of Mr. de Coppet took place seas. The death of Mr. de Coppet took, place under circumstances which are not without under circumstances which are not without the season of the circumstances of the circumsta

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In answering your question I assume that the classical repertoire, from which no pupil should be without selections, is familiar to you. Beethoven, Bach, Schumann, Mozart, Haydn, Chopin, Schubert and Mendelssohn are as indispensable to a good musician as Shakespeare is to a student of English literature. In the fifth grade: Grieg, Rigoudon, Op. 40, No. 5; Grieg, Opus 43; March of the Dwarfs, Op. 54; Saint-Saëns, First Masurka, Op. 21; Schütt, Reverie, Op. 34, No. 5; Schubert-Liszt, Soiree de Vienne, No. 6. Sixth grade Brahms, Ballade, Op. 10, No. 1; Moszkowski, Moment Musical, No. 4 in G; Wagner-Bendel, Prize Song from the "Meistersinger": Wagner-Liszt. Evening Star from "Tannhouser"; Weber, Invitation to the Donce. These are on the basis of the ten grades of the Standard

2. There is no quickest book. Much depends upon the skill of the teacher. I have seen nothing, however, that is superior to the New Beginner's Book, followed by the Progressive Piono Student.

Pedaling

1. When should a teacher introduces a text-book upon pedaling? What are the best books to be employed in this way?

2. I have a student now studying the Cramer Riudes, Bach's Two Part Inventions, Czerny-Liebling Exercises, Scales as outlined in Hanon, Mathew's Grade IX, Heller's Art of Parasino, and state w strate L. Indier's AT of Pransing, and stock in master composers to correspond in grade, and the strategy of the strategy of the strategy well halanced? The pupil performs with ease, grace, sure touch, accurate fingering and velocity, and has a wonderful gift for sight-reading. Her greatest falling is in the matter of pedaling.

1. Pedaling should be taught from the early stages by dictation. Elementary students are not able to understand a treatise on pedaling. You would better tell them the simple principles and see that they follow them. Later The Pedals of the Piano, by Hans Schmitt, and Pedal Studies, by Arthur Whiting, may be of use to you. Mason takes up the matter very sensibly in the fourth book of Touch and Technic.

2. The course of study you have outlined ought to produce satisfactory results. Any of the books mentioned may be used at her stage of development for pedaling. In Etudes you may use Bach's Two- and Three-Part Inventions, Clementi's Gradus, Bach's Well-Tempered Clavichord, and Chopin's Etudes. These may follow if great wisdom is used in their application

The Deadly Dignity of Labor

I was eighteen years old before I devoted myself to very rough farm labor. Now I flad that ay flagers do not permit me to complete with other students. My aspirations are of the highest, and I am willing to work without results. We have a superstiment of the contraction of the c

Labor is dignified, but deadly for the muscles and ligaments of the aspirant for pianoforte honors. Indeed the labor that the piano student has to exercise is just as severe as that of the farm laborer, and in some ways more taxing. But as a prelude to supple muscular conditions, rough labor to any considerable degree exercises an almost fatal influence. There is only one class of labor worse than that of the farmer for the hand, and that is base ball playing. The mal-It would hardly be honest to arouse hopes of virtuosity

stiffening of the hand. I have heard of players who began late achieving a good deal of proficiency, but they had been spending their preceding time in literary or educational work, and their hands remained reason ably supple. The only thing you can expect to do is to acquire a fair amount of proficiency, but carry on your studies to an advanced stage. You can thus turn your attention to teaching, and perhaps to the literary and critical side of the art with advantage to yourself if you happen to be located in a large city. As a teacher you may, by earnest study, acquire much authority, particularly for the earlier and medium advanced grades. The virtuoso question, however, is a

An Incorrigible

I have a pupil who insists that she practices het technic. I find upon investigation, however, that minutes. She uses her own fargering, plays with a stiff wrist, and makes so many mistakes that I have not become the subject of the property of the stiff wrist, and makes so many mistakes that I have not continue. Is It worth update, however, hear me to continue. Is It worth update, however, hear irresponsible a pupil, and if so, what hooks can I give her to interest her?

Your pupil seems almost hopeless unless you can make her understand the necessity of practice and the amount of it. Also exact from her a promise that she will give you the amount of time you think best, and lay out her work exactly as you plan it. She is apparently totally devoid of all understanding of the situation, or willingness to apply herself to its necessities. She should give herself seriously to the practice you desire, and understand the various touches and be willing to try and acquire them. To cure her wrist and other defects she will need to have special work assigned to her, to which she must be reasonably attentive. Unless the mother is willing to cooperate with you in seeing that this is carried out, the case is a dubious one. If she is thoroughly incorrigible and rebellious, you will find your work practically futile You did not state her age, nor her stage of advancement, hence can give no advice as to books. Evidently however, you will have to confine yourself to such things as are very easy of comprehension. Give her things that are within her intelligence. She must do these well before you can begin to lead her upward.

Weak Little Fingers

The very best remedy for the weak fingers of small children is Nature's own specific: wait until the child grows. Strong finger muscles presuppose a strong frame back of them. Children cannot develop to any considerable extent a muscular condition in the fingers out of proportion to the size and strength of the body. I doubt the wisdom of "tread-mill" exercises for little people. Their tendency is to arouse a feeling of aversion for music; to cause them to look upon practice as one of the forbidding experiences of their early years. I find by actual experiment that it is impossible for small children to actuate a key of the modern piano by means of finger action alone. The action, with exceptions, of course, is too hard. The routine method of instruction is finger training, to which down hand and wrist motion is added later. I question whether it would not be better to reverse this process with children, reserving the development of a strict finger action until a little more strength is gained. One object of the Kindergarten methods is to take care formation of a ball player's hand is absolutely fatal. of this problem, or arouse a knowledge and love of music while the child is growing. This is a subject in one whose own letter confesses the permanent that would bear more discussion, especially from those

The Little Folk

1. How early should scales be taught? I have always avoided giving them to young beginners.
2. Would you advise three twenty-minute lessons per week, instead of two half-hour lessons, for a pupil nine years old?

3. Are duets desirable for beginners? 4. Should a child be taught to count aloud from the very first?

1. With tiny folk do not try to crowd them with too much knowledge during the first year. Little pitchers can only hold small measure. You have accomplished more for the child's future if you have aroused an interest in music, and made him or her pleased to go to the piano. Therefore you can postpone the beginning of the scales until towards the end of the first year. With older children or adults, of course, scales may be dictated at an earlier stage.

2. It has always seemed to me that it would be a great thing for the cause of music when daily lessons could be arranged, after the manner of school studies. The average pupil uses too little intelligence in his practice. The oftener the teacher can supply or supplement it the better, especially in the early grades. Hence I should approve of the three twenty-minute lessons. Children need frequent supervision.

3. Elementary duets furnish excellent finger training and surprise the pupil at their beauty when the teacher supplies the second part. Interspersing such work in the regular work affords variety and pleasure.

4. Most certainly. If it is neglected at the start it will be difficult to learn later, besides seeming infinitely more irksome. Begin the audible counting from the very first beginning.

Eternal Czerny

I have studied Czerny's School of Velocity and completed nearly half of it. My new teacher told me to drop it and gave me something else. Is it wise for me to study it hy myself, as I seem to like it? Is it necessary for a well-equipped young teacher to know such a work as the School of Velocity?

Nothing seems ever to have supplanted Czerny in general favor among teachers. Many who tire of it, as is natural when one has many pupils, return to it later. One cause for this is the fact that it follows the good old educational maxim of "One thing at a time." Young pupils, particularly those who are not overmusical to begin with, can give it better attention than those etudes which make a wider demand on the musical intelligence and taste. It is also good because it follows the line of evolution in the development of piano mechanism as well as the adaptation of technic to it. The piano student naturally follows along through a similar line of development. Meanwhile there are many other schools of velocity which are most admirable. If you are studying with a good teacher. you should leave to him the decision as to what is best for you at any particular stage of advancement. Instead of spending your time on extraneous work, it will be far better to spend any extra moments you may have directly on the work he has assigned you. After you have once advanced beyond the Czerny Velocity School stage, you will be in a position to study it for yourself in its relation to your own teaching. As a teacher it will be necessary for you to be familiar with it, whether you use it or not, otherwise your opinion as to its relative merits with other studies would be of no value. This investigation you can take up by your-

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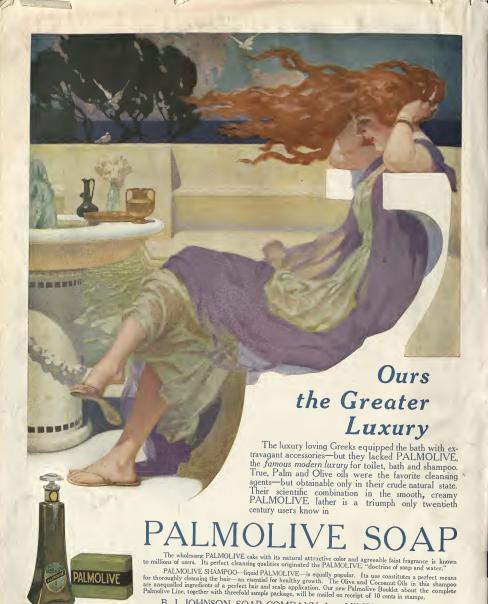
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